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**NATURAL, ANTHROPOGENIC AND CULTURAL LANDSCAPE  
AN ATTEMPT TO DEFINE MUTUAL RELATIONS  
AND THE SCOPE OF NOTIONS**

**KRAJOBRAZ PRZYRODNICZY, ANTROPOGENICZNY I KULTUROWY  
PRÓBA USTALENIA WZAJEMNYCH RELACJI I ZAKRESU ZNACZEŃ**

**Key words:** landscapes: natural, anthropogenic, cultural; typology

**Słowa kluczowe:** krajobraz przyrodniczy, antropogeniczny, kulturowy, typologia

**Abstract**

The article aims to order and systemize basic notions related to landscape science. It discusses main research directions as well as mutual relations and notions of natural, anthropogenic and cultural landscape. The article sets forth suggested division and differentiation within these notions, and presents a critical approach to the suggested „narrowing” of research of cultural landscape in particular directions. The paper presents landscapes in an evolutionary approach. It also presents conclusions concerning features of cultural landscapes and the most desirable type of landscapes nowadays. The article has a review and polemic character.

**Streszczenie**

Artykuł poświęcony jest uporządkowaniu i usystematyzowaniu podstawowych pojęć z zakresu nauki o krajobrazie. Omawia dominujące nurty badawcze oraz wzajemne relacje i znaczenia krajobrazu przyrodniczego, kulturowego i antropogenicznego. W artykule przedstawiono propozycję podziałów i rozróżnień w obszarze tych kategorii pojęciowych i krytycznie odniesiono się do propozycji wąskiego „zamykania” badań nad krajobrazem kulturowym w określonych kierunkach. Artykuł prezentuje podejście ewolucyjne. Opisuje główne cechy i typy współczesnych krajobrazów. Tekst ma charakter przeglądowy i polemiczny.

## INTRODUCTION

It is remarkable how the notion of landscape is nowadays used in a variety of meanings both in reference books and in everyday language. Reference books in geography and geography-related sciences offer dozens (if not hundreds) of definitions of landscape (including cultural and anthropogenic landscape). The author has discussed their ambiguity and typology in several scientific articles (Myga-Piątek, 2001, 2005, 2008, 2012). This subject matter has been addressed by many Polish geographers over the past decades, including: T. Bartkowski (1985), K. Ostaszewska (2002, 2005, 2008); M. Pietrzak (2005, 2006); J. Solon (2008 a, b); F. Plit, (2011a, b); T. Chmielewski, (2012). Foreign authors who have also dealt with this issue include: V. Andreychouk (2013); O. Bastian (2008); J. H. Breuste (2008); G. Martsinkevich (2008); J. Of'ahel' et al. (2008); J. Kolejka, Z. Lipsky (2008); P. Zhoomar (2008). An interdisciplinary approach to natural and cultural landscape has also been proposed by K. Kopczyński and J. Skoczylas (2008). F. Plit (2011a) was the next researcher to take up detailed considerations of landscape, yet failing to provide a definite answer to the question “what is cultural landscape?” It is also worth emphasizing that cultural landscape was discussed in the fifth, amended edition of a publication which is important in the Polish specialist market, *Ecology of Landscape* by A. Richling and J. Solon (2011).

The aim of the article is to define and discuss mutual relations between natural, anthropogenic and cultural landscape, as well as their meanings, since these notions most frequently appear in reference books on geography. The author presents her own suggestion for the division and differentiation of cultural and anthropogenic landscapes in relation to the basic concepts of cultural studies and cultural anthropology. The article has a review and polemic character and aims at systemizing the terminology used in reference books and research approaches related to landscape studies in their broadest meaning.

## THE MAIN LANDSCAPE RESEARCH APPROACHES IN GEOGRAPHY – TOWARDS CRITICISM

One of the methods of systemizing previous achievements in landscape analyses is an attempt to find similarities in research approaches. Studies regarding terminology showed discrepancies in determining and defining landscape (equivalent to natural landscape if not modified by any adjectives), and also anthropogenic and cultural landscape – in terms of meaning, size (scale) and range (from topological size to regional scale), and nature. A detailed and historically rooted review of geographers' achievements regarding landscape was conducted by F. Plit (2010; 2011a, b), making it possible to distinguish five approaches (directions) in landscape research.

**Classical (traditional) approach**, which refers to A. von Humboldt, P. Vidal de la Blanche and A. Hettner, as well as to contemporary French, Spanish and Latin-American geography, defines landscape as a “complex whole” including elements

of both natural and social spheres. This approach is mainly represented by the so-called school of French geography (A. Demangeon, P. Flatres, X. de Planhol, M-C Robic, among others). Geographers representing this direction have developed foundations for landscape studies in their current shape. Classical approaches are characterized by a relatively high degree of freedom, intuitiveness and lack of division criteria, which proves problems regarding formalized methodological foundations. In spite of declared synthetic approach, either natural environment or human creations are excessively exposed. At the same time, this direction more and more frequently appears in school geography and popular publications (uncritical division into e.g. mountainous, lowland, forest, savannah, desert, industrial, urban, rural /agricultural/ or natural landscapes).

**Physio-geographic approach** – which analyses landscape as an environmental whole not modified by any additional adjectives; it is mainly connected with the representatives of the eastern school, including: V.V. Dokuchaev, S. Kalesnik, D.L. Armand, B. Soczawa, N.A. Soloncev, A.G. Inaczenko, but also German school – J. Schmithüsen, C. Troll, E. Neef, and Polish school – J. Kondracki, T. Bartkowski, A. Richling, M. Przewoźniak, M. Pietrzak, J. Solon, K. Ostaszewska, M. Degórski, K. Badora, M. Kistowski, J. Balon, and others. A new science, called *landscape ecology*, has evolved from this approach, and its achievements are important in terms of application in many countries. These include papers addressing identification and assessment of entities for the needs of landscape management and preservation. In contrast to the previous direction, this approach has large theoretical achievements, well developed and verified research methods, and advanced systems of classification and terminology. Physical geographers generally use the notion of natural landscape, that is landscape distinguished basing on its natural features (classification of landscape into classes, kinds and types). In this approach, landscape is a typological and hierarchic notion, which is reflected in a large number of definitions of landscape understood as a geocomplex or a geosystem.

**The real (tangible) approach**, originating from A. Humboldt, C. Ritter, F. Ratzel, R. Gradmann and, foremost among them, C. Sauer and the whole group involved in the so-called “Berkeley School”. In Poland, the direction was represented by pre-war geographers – among others E. Romer, F. Bujak, and M. Dobrowolska. Research in this direction was ceased in Poland in the 1950s and is now once again becoming an attractive research field for geographers who conduct multi-aspect analyses of cultural landscape evolution and factor analyses in the historical perspective. This is currently the main research approach taken up by J. Plit, F. Plit, U. Myga-Piątek, S. Bernat<sup>1</sup>, K.H. Wojciechowski and others. Landscape typologies in this direction refer to landscape evolution (chronology of cultural landscapes) and functions they serve. Furthermore, landscape is interpreted as a peculiar tangible (structural) image

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<sup>1</sup> The works of this geographer regarding analyses of multisensory (mainly auditory) landscapes could also be regarded as belonging in the semiotic direction.

of a region, which, according to some authors (e.g. V. Andreychouk), allows cultural landscape and cultural region to be treated as identical notions.

**The semiotic (symbolic) approach;** according to F. Plit (2011b), first signals of such an approach can be found in A. Hettner's papers, but it is E. Banse (1932) that is regarded as the creator of the direction. The direction was mainly developed on the British Isles (A. Buttimer, among others) and in the USA, in the so-called American geography of culture and new geography of culture: J. Brinckerhoff Jackson, D. Cosgrove, Y.F. Tuan. What is important in this approach, besides the tangible form of landscape, is also the layer of its notions. This approach comprises works by representatives of the so-called "new geography of culture". Cultural landscape is analysed as a peculiar form of storing the memory of a "place" – the centre of social meaning, the expression of social control and repressive measures (Czepczyński, 2006). Landscape is a "text", an "icon", a "spectacle", or a "metaphor" – hidden intangible contents can be discovered through visible tangible elements. Particular groups, as well as individuals, can interpret these tangible symbols in different ways, and that is why so much attention is paid to the perception of landscape. When analysed more deeply, most landscapes, even those which seem to be completely free from personalized interpretations, turn out to be the products of culture, imagination and judgments (opinions, beliefs) of those who interpret them (Schama, 1995). In this approach, landscape becomes a tangible and mental memory keeper and its icon. This direction was represented in Poland by E. Rembowska, D. Jędrzejczyk, M. Czepczyński, M. Madurowicz, and E. Orłowska, among others.

**Aesthetic approach** – researching the beauty and picturesqueness of landscape as well as its order and visual attractiveness. It is mainly a point of interest for landscape architects, but has also been recognized by geographers, e.g. for its aesthetic evaluation of landscape, mainly for the needs of tourism development (M. Pulinowa, K.H. Wojciechowski, J. Wyrzykowski, A. Krzymowska-Kostrowicka, P. Śleszyński, Chmielewski, among others). Geographic research in this direction refers to the search for spatial order and to the distinguishing of harmonious landscapes characterized by compliance of contents, forms, functions and traditions of cultural landscapes, as well as balanced proportions of colours and other multi-sensory features, and of disharmonious landscapes, in which the above features are disturbed.

Each of the approaches mentioned above uses a different typology of landscapes, developed for the needs of research procedures. According to the author, distinguishing research approaches, especially in relation to cultural landscapes, is currently an artificial process that is barely justified or simply troublesome. Fixed classification of researchers, especially the contemporary ones, as followers of a particular direction not only creates unnecessary barriers, for example in the "preview" of research material in the form of landscape, but first of all it hinders interpretation. As F. Plit (2010, s. 330) remarks, the presented division is imperfect. It is neither adequate nor disjunctive, as it does not include all meanings in which the notion of landscape is used. Furthermore, research carried out in different directions shows many common features, and researchers often try to use the widest possible meaning

of a notion and they represent different approaches in one paper. This might seem to be illogical and against the need for such ordering.

Current interpretation of cultural landscape as a spatial form of natural-cultural heritage inherited according to historical-spatial testament (heritage, heirloom or succession) obviously requires interpretation not only from the tangible point of view, but at the same time from the semiotic and aesthetic points of view. In times of globalization, the application role of cultural landscape research aimed at its preservation and strengthening its identity is particularly emphasized.

Simultaneously, if we consider that the key and one of the most urgent research tasks is to work out a map of cultural landscapes, that is a method of visualization of cultural landscapes for the needs of documentation and spatial planning, it will require researchers to set free from “directed” reasoning according to the directions presented above and join efforts in order to create a multidisciplinary synthesis.

## LANDSCAPE AND CULTURE AS A METHOD OF IMPROVING SPACE

Culture is one of the basic notions of contemporary humane sciences, as it was not popularized until the 20th century (Crang, Thrift, 2002; Jenks, 1999; Znaniecki, 1971). It is important, however, to trace back the etymology of the notion, especially if there are situations in which its meaning is “shifted” onto features of space. Latin word *cultura* derives from *colo* (*colere, colui, cultum*) and comprises a wide semantic range from occupying and cultivating land to religious worship (*Online Etymology Dictionary...*). *Colere* meant: “to occupy a field, a terrain or a country; to cultivate soil, a field, a garden; to grow plants and keep animals; to look after something or somebody; to cherish; to take care”. Originally, the word was most often used as a synonym for cultivating soil. It is justified because *agriculture*, similarly to *horticulture*, was a dominating type of space use in the ancient times. Starting from Cicero (*Tusculan Disputations*), the use of the notion *cultura* was extended onto intellectual phenomena, by giving philosophy the name of spiritual culture.

This earliest perception of culture was related to the conception of internal effort aiming at the transformation of the area of human thought in the same way human work transformed the natural structure of soil and the external natural world. Culture, as a process of improvement (of both spirit and body), consists in actions in which man takes control over the world through work and makes social life more human by development of customs and institutions. As D. Kreft (2005, p. 103) writes, “culture is the rationalization of nature”. Throughout centuries, this rationalization has been expressed by the improved development of the surrounding space so that it is beneficial to progress and the whole mankind (Bagby, 1975). As a result, the notion of culture was gradually referred to any kind of human activities aimed at **fostering, educating, improving and also making efforts towards growth and development**. These are key expressions necessary to specify the notion of cultural landscape.

*Oxford English Dictionary* reports the year 1510 as the date when the notion *culture* first appeared in English. Following the dictionary, “Culture” means any intentional

**effort aiming at development of quality of an object.** By interpretation, we could talk about “wheat culture” or “craft culture”.<sup>2</sup> By analogy, the notion can also be transferred onto “landscape culture” – understood as any effort of man aimed at increasing the quality (functional, tangible, esthetic – visual, semiotic, etc.) of landscape.

In the late 18th century, J.G. Herder used a Germanized form “Kultur” in his *Ideas for the Philosophy of History of Humanity*. As an independent notion, culture was identified by S. Pufendorf in his work *De iure naturae et gentium*. The historian formulated a modern concept of culture as a sum of all inventions made by man. The concept of culture developed in papers by S. Pufendorf on the basis of the opposition between culture and nature (Kłoskowska, 1980). R. Linton (1975) claimed that relations and behaviour related to artefacts of each community determine a specific feature, peculiarity and distinctiveness of culture.

If the mechanisms of cultural landscape creation, described in the author’s previous papers (Myga-Piątek, 2012) were to be accepted, their origins might be interpreted as a result of the process of “mapping” or “impression” of a given culture (cultures) onto natural landscapes. This resulted in the development of cultural regions which were identical with a given type of cultural landscape. Following the claim by U. Eco (1972) that culture might be understood as a system of meanings created from correlated and repeatable elements occurring in many various communities, making up specific meaning codes, we will be able to search for anthropological arguments for typological repeatability of cultural landscapes. If culture is a specific class of regularity of social behavior, cultural regularities can (and should) be reflected in landscape. This approach to culture corresponds particularly with the real research direction, but also with the semiotic direction. There is also a basis for dual interpretation of cultural landscapes as a notion which is both typological and regional.

In recent years, the notion of culture has been increasingly adopted by geographic research and has become a foundation for distinguishing the geography of culture (Buttimer, 2001; Crang, 2001; Czepczyński, 2007; Mitchell, 2001; Rembowska, 2002).

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<sup>2</sup> Middle English (denoting a cultivated piece of land): the noun from French *culture* or directly from Latin *cultura* ‘growing, cultivation’; the verb from obsolete French *culturer* or medieval Latin *culturare*, both based on Latin *colere* ‘tend, cultivate’. In late Middle English the sense was ‘cultivation of the soil’ and from this (early 16th century), arose ‘cultivation (of the mind, faculties, or manners)’. <http://www.oxforddictionaries.com/definition/english/culture?q=culture>.

## OUTLINE OF LANDSCAPE TYPOLOGY

Geographic sciences have generally adopted the following classification of landscapes:

- natural (rus. *prirodnyj landszaft*),
- anthropogenic (rus. *antropogennyj landszaft*).
- cultural (rus. *kulturnyj landszaft*)

The following is a suggested specification of this classification

**Natural landscapes** are geosystems developed without man's contribution. They are often referred to as natural environment. Some natural landscapes, being free from human impact, represent a primeval natural system. According to the author, it is justified to refer to this group of landscapes using the notion of *primary landscape* – to emphasize the primary (primeval) form of landscape dominating before its “anthropogenization”. Thus, natural landscapes can be divided into:

*Primary natural landscapes* – considered as:

- an initial stage of evolution of landscapes *sensu largo* developing on Earth with no impact of man (which, until the Neolithic period, was most of the ecumene at that time), where matter and energy are distributed solely by natural power,
- present day stage of preservation of landscapes not changed in the least bit by human activity (the area of shrinking anecumene).

At present, *primary* landscapes preserved as relics are intentionally excluded from exploration, and no anthropogenic elements are introduced in them. They are protected for their ecological or aesthetic function (functions of landscape have been quoted here following V. Andreychouk, 2013). However, such functions eventually result in at least minor human impact, which leads to the development of *seminatural landscapes*.

*Seminatural landscapes* – include vast majority of natural landscapes which have been penetrated, but not transformed, by man throughout the history (especially in the past 50 thousand years). Similarly to *primary* landscapes, *seminatural landscapes* can be regarded either as an evolutionary stage or as a current state of landscape which exists as a result of intentional protective measures of man (subecumene, e.g. national parks – protective, educational, research, scientific functions)<sup>3</sup>.

The range of natural landscapes is shrinking rapidly, and some scientists question the actual existence of such landscapes (cf. Bieroński, 2002; Kistowski, 2010). Most frequently, it only concerns representative archetypes of natural landscapes which occur as insular areas (e.g. strict reserves, relic primeval forests, high mountains, the area in the Antarctic and some islands in the Arctic).

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<sup>3</sup> A separate issue is the rivalry of great powers for access to deposits “hidden” in *primary* and *seminatural* landscapes, which may cause their revolutionary transformation e.g. into cultural landscapes, such as mining, agricultural landscapes, etc., which is an increasingly common practice.



In global terms, typology of natural landscapes can be carried out zonally, e.g.: landscapes of ice deserts, tundra, boreal forests, leaf and mixed forests, steppe, deserts, semi-deserts, savannah, equatorial forests, etc., or azonally: karst, lagoon, delta, swamp, volcanic, glacial, river valley, tectonic, high mountain landscapes etc. Also, hierarchic classification can be introduced, e.g. by disjunctive and complete criteria which were first suggested for the area of Poland by J. Kondracki, and then modified by A. Richling and A. Dąbrowski (*Mapbook of Republic of Poland*, 1995, Richling, Dąbrowski, 1995). The classification is based on distinguishing 4 classes (based on hypsometric differences: landscapes of lowlands, uplands, medium and high mountains, valleys and depressions), 12 types (based on the geological structure and origins of surface features) and 25 kinds (based on dominating forms of surface features and related properties, i.e. type of soil, water level or vegetation).

**Anthropogenic landscapes** – occur in most of the territories on the Earth – are located within the scope of human land management and use of the natural environment both for the use of the resources and for protection of nature (e.g. *forest landscapes*). Hence, *anthropogenic landscapes* comprise areas of various degree of human impact on their structure and functions, with extremely different subtypes depending on the type, rate and intensity of dominating human activities and the degree of transformation of landscape space. Anthropogenic landscapes are a vast group of heterogenic and heterotonic landscapes which include all forms of landscapes transformed by man. These include landscapes transformed in order to achieve an intended and specified economic function, increase the quality of life and improve the environment of man's "being", that is *cultural landscapes* (e.g. *agricultural, settlement, tourist landscapes*, etc.). The main part of the group are those landscapes that developed in an evolutionary way and were a response to cultural development of man as a biological, but first of all social, species. Thus, they reflected the process of "mapping" of a given culture *sensu largo*, that is all intentional efforts aiming at improving the quality of the surrounding space, onto the natural environment. That resulted in the development of cultural landscapes, considered as the basic subtype of anthropogenic landscapes.

Anthropogenic landscapes also developed as a result of human actions which were irrational, violent, revolutionary or chaotic and, subsequently, did not contribute to the improvement of quality or value of given space but rather created a degraded (devastated) form. The author calls such a type of landscape an *anthropic* type – developed as a result of events which are particularly harmful and dangerous for the natural environment, as well as unexpected and unintended processes initiated by man. These anthropogenic landscapes, which do not improve the quality of the environment, should not be included in cultural landscapes.

*Anthropic landscapes* (rus. *antropiczესkije landszafty*) represent a subtype of anthropogenic landscapes which are transformed unintentionally (in a purposeless, unwanted or involuntary way). Such landscapes develop as a result of heavy anthropopressure, e.g. industrial, post-military, post-war or post-mining activities.

These include e.g. landscapes in areas where the natural environment is heavily contaminated as a result of heavy anthropopressure or anthropogenically caused disasters (e.g. fire of mining areas, explosions of reactors in nuclear plants, experiments with nuclear weapon, chemical contamination of areas located within war fronts, chemical contamination resulting from large-scale industrial disasters, etc.). Thus, *anthropic landscapes* are an unwanted and unintended “side effect” or “final product” of large-area investments, projects, military operations or anthropogenic disasters. They do not constitute an “increase in the quality of landscape” and thus it is impossible to include them in the group of cultural landscapes.

**Cultural landscape** in its broadest meaning is a particular area on the Earth surface of distinctive physiognomy, where man lives and carries out his economic activities. In its primary meaning, landscape was understood as “cultural”, i.e. transformed in historical processes and “developed” by man, which is why it was identified with specific features of a country or a region. Cultural landscape is transformed by man as a result of civilizational development (Andreychouk, 2008). It is an effect of improvement, rationalization, enhancement of quality of space by adding new functions resulting from man’s various needs (Andrejczuk, 2013; Antrop, 2004). It is an evolutionary consequence of natural (environmental) landscapes – which differ in terms of zones and altitudes and which existed in most territories of the world until the Neolithic times. What plays an important part in the process of landscape transformation is the combination of natural, socio-economic, political and civilizational (technological) factors, whose position, rank (hierarchy) and power of influence change in time (Myga-Piątek, 2012).

A transitory stage between natural and cultural landscapes is *quasicultural* landscape. What distinguishes it from *seminatural* landscape is the occurrence of individual buildings or objects of technical infrastructure and extensive type of management. Thus, *quasicultural* landscapes should be treated as an evolutionary stage (a stage preceding intense investment and assignment of a specific function). These could also be contemporary landscapes, where the preservation stage of nature protection, according to the new paradigm of active protection, is followed by extensive, traditional management. Currently, there are steps taken in Poland aiming at the restoration of cultural sheep grazing on pastures of the Bieszczady Mountains and the Tatras, as well as the clearings of the Beskids, which will create favourable conditions for the restoration of traditional pasture landscapes.

The author claims that *cultural landscape* is a historically shaped section of geographical space, created as a result of combined environmental and cultural influences, making up a specific structure, with regional individuality perceived as peculiar physiognomy (Myga-Piątek, 2001). According to this definition, landscape is an image of a region, and by analyzing its components, it is possible to read its history and predict (forecast) its development in the future.

Cultural landscapes develop on the basis of natural landscapes and they preserve in their structure various shares of natural elements (like forests, parks, mead-

ows, etc.) and processes (natural environmental cycles, circulation of energy and matter in the geosystem, e.g. gas exchange in the atmosphere, water circulation, migration of elements and also more and more frequently distribution of information, etc. ). Natural influences are still an important component in the process of development of landscape systems, and their role has been gradually reduced along with increasing anthropopressure. A clear evolutionary (or chronological) reduction of share of natural components can be observed, from forest landscapes (both of protective and productive functions, where the share of natural components is very high, or even absolutely dominating) to artificial landscapes (e.g. futuristic cities, built completely outside the natural circulation<sup>4</sup>). If the system of cultural landscape keeps balance, it can be referred to as sustainable cultural landscape (Solon, 2004). At present, this sustainability should be understood not only as simple balancing of mass and energy of the geosystem, but first of all as a state of equilibrium achieved by meeting the elementary principles of sustainable development: ecological, social, economic, ethical, political, technological and legal (cf. Pawłowski, 2006, 2008; Myga-Piątek, 2010a).

The type, structure and physiognomic distinctiveness of anthropogenic landscapes are determined by the length of time they have been used by people and the number of cultural layers. The rate of sustainability of landscapes increases with natural features of the geosystem and decreases with anthropization.

Considering the above, the following division of landscapes *sensu largo* could be suggested:

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<sup>4</sup> If natural elements are introduced, they have a decorative function and are a kind of replacement for „nature”, e.g. the city of Masdar in the UAE, the archipelago of artificial islands on the Caspian Sea – Khazar Islands in Azerbaijan, or Palm Island in Dubai. Paradoxically, cities established “in cruda radice” in the 21st century are called ecological.

**Tab. 1.** Basic classification of natural and anthropogenic landscapes

KIND OF LANDSCAPE	TYPE OF LANDSCAPE		FUNCTIONS OF LANDSCAPE by V. Andreychouk (2013)
NATURAL LANDSCAPE	primary landscape		ecological, cognitive, nature protective
	seminatural landscape		ecological, cognitive, nature protective, recreational
	quasicultural landscape		cognitive, recreational
ANTHROPOGENIC LANDSCAPE	CULTURAL LANDSCAPE	forest	material-supply, ecological, recreational, aesthetic
		pastoral	ecological, nature protective, material-supply
		agricultural	ecological, nature protective, material-supply
		settlement (rural and urban)	spatial
		suburban	material-supply, spatial
		water (water management)	material-supply, ecological, recreational nature protective, communicative
		mining	material-supply; energy-supply, aesthetic
		industrial	material-supply
		postindustrial	spatial, cognitive, recreational, aesthetic,
		military	defensive *
		religious	sacred
		communicative	communicative
		artificial	spatial, recreational
	ANTHROPIC LANDSCAPE	degraded postindustrial	lack of cultural functions
		degraded post exploitation	
		militarily devastated (postwar, post anthropogenic disaster, etc.).	

\*function not distinguished by V. Andreychouk, 2013.

*Source: own elaboration by U. Myga-Piątek.*

## DISCUSSION OF NOTIONS

According to M. Degórski (2005, p. 24; 2009), devastated landscapes (degraded areas) might also constitute an evolutionary stage. The author of this article claims that *anthropic landscapes* should not always be unquestionably considered to be an evolutionary stage, because it cannot be presumed that each type of landscape (e.g. rural, settlement, forest, etc.) will transform into a degraded form.

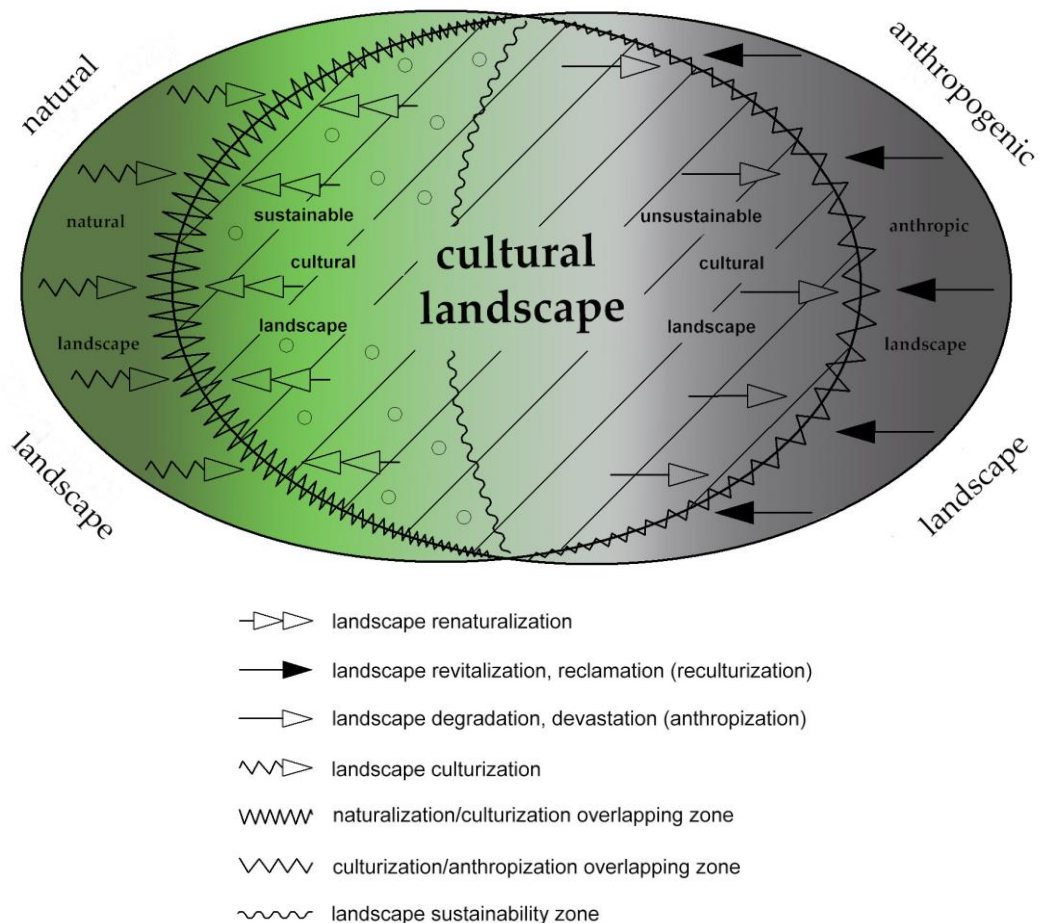
Some authors claim that the notions of cultural landscape and anthropogenic landscape should be treated as synonyms. V. Andreychouk (2013, p. 66) claims, (...) *that the ranges of the notions are the same. The notion of anthropogenic landscape emphasizes the fact that it was man that contributed to its creation and development, while cultural landscape refers more to the way in which landscape is shaped by man. Each human activity (...), even that of a primitive man in natural landscape, represents some „culture” perceived as the entire behavior pattern (...) resulting from the level of its civilizational development and local natural preconditions. Thus, attempts to subordinate those notions seem unjustified, or at least unproductive.*

It is worth mentioning that Russian landscape sciences use a division, which is relatively little known in Polish reference books, into *cultural* (rus. *kulturnyj landszaft*) and *acultural landscapes* (rus. *akulturnyj landszaft*). The notion of cultural landscape is used in the eastern school in a meaning that is usually used when referring to people – as correct, exemplary, well-mannered and well-behaved. According to the eastern school, and unlike the western school, the notion of *cultural landscape* is used in the meaning of a landscape which is rationally developed, harmonious and perfectly managed by man, where no environmental conflicts can be observed and which can be regarded as an example of optimum use of space for human activities. Adding landscape typology to this model, the conclusion may be drawn that only the landscapes which are equivalents of sustainable landscapes should be considered as cultural landscapes. Such landscapes exist thanks to man and are maintained by man in order to meet his needs. The opposite of such a type is *acultural landscape* (rus. *akulturnyj landszaft*), developed as a result of non-rational activity of man or unfavorable influence (impact) of neighbouring landscapes. This type includes landscapes which lost its function of restoration of healthy environment – including their psychophysical properties. The ultimate stage in this group includes *degraded landscapes* (rus. *degradirowannyje landszafty*), which ceased to serve any functions (Preobrazhenskiy, 1982: 112).

## CULTURAL LANDSCAPE IN THE SYSTEM OF NATURAL AND ANTHROPOGENIC LANDSCAPES

As can be concluded from the above discussion, natural landscape and anthropogenic landscape are open and dynamic systems, as they undergo continuous changes resulting from opposite processes of culturization of natural landscapes and anthropization of cultural landscapes. The area of cultural landscapes increases

at a cost of culturization of natural landscapes on one hand, and as a result of restoration of anthropic landscape to the stage of cultural landscapes (revitalization, reclamation, reculturization, renaturalization) on the other hand. Opposite processes may occur at the same time – degradation of cultural landscapes may result in increasing area of anthropic landscapes, while renaturalization of cultural landscapes (e.g. due to the ceased usage or to the establishment of legal protection of environmentally precious areas) may lead to the increase in the area of natural (*seminatural*) landscapes (fig. 1).



**Fig. 1.** Cultural landscape as a dynamic system.

*Source: U. Myga-Piątek, 2012, p. 60, changed.*

The author has formally distinguished one more typologically superior type of cultural landscape – sustainable landscape (fig. 1). Geoecological sustainability is an immanent feature of natural (*primary*)<sup>5</sup> landscapes. Each subsequent evolutionary-functional type of cultural landscape includes some disturbances of the degree of geoecological balance. The lowest degree of disturbance occurs in natural (*seminatural and quasicultural*) landscapes, followed by cultural landscapes: *forest, rural, settlement, mining, etc.* landscapes. This results from gradual increase in anthropogenic energy

<sup>5</sup> Exceptions to his rule are discussed by V. Andreychouk (2008).

involved in the process of management and transformation of landscape. Increased “unsustainability” occurs as a result of technicization of all types of cultural landscapes. Hence, it may also apply to contemporary *forest landscapes* (e.g. so called forest production complexes), *agricultural landscapes* (e.g. large areas of monoculture cropland, which destroy biodiversity of agricultural ecosystems, usually controlled via the satellite with technologically advanced management systems), and others. Sustainable landscapes are currently developed intentionally as a result of declared and legally confirmed (both on domestic and international levels) economic actions of countries which respect the idea of eco-development. Sustainable landscape can thus be construed, also in legal terms, as the part of man’s habitat where management of the natural environment and cultural landscape is inferior to the superior principle of geoecological sustainability, aimed at meeting the needs of all aspects of eco-development (Bieroński, 2002; Myga-Piątek, 2010a; Pawłowski, 2006, 2008).

## SUMMARY AND CONCLUSION

The methods of classification and specification of notions presented in this article make it possible to distinguish natural and anthropogenic landscapes, including cultural landscapes. *Cultural landscapes* are distinguishable fragments of geographic space (varying typologically and toponimically) which are characterized by specific spatial composition. They are a result of intentional human activities aimed at increasing the quality (value) of the natural and social environment. What determines diversified structure, functions and physiognomic properties of landscape is spatial organization. Landscape, understood as above, consists of elements of both natural and anthropogenic (cultural) origin, which mutually interact. The evolutionary approach shows that a growing spiral of human needs (the landscape functions according to V. Andreychouk, 2013) and at present also of desires (e.g. Sztumski, 2011) constitutes a powerful driving force shaping landscapes.

The research helped to determine the following regularities which, according to the author, characterize cultural landscape:

- it is a holistic and systemic notion and cannot be defined as a sum (set) of natural and cultural elements of space;
- it includes all tangible elements (both natural and those created by man), as well as genetic and functional relations between them and also physiognomic and semiotic connections and relations;
- it is expressed in the way of organization of landscape space<sup>6</sup>;
- it is a source of information (the contents of landscape) and symbols – by analyzing and assessing the condition of its components, it is possible to read its history and forecast its further development;

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<sup>6</sup> The author assumed, following T. Kotarbiński, that organization means co-operation of components in a way that contributes to a success, that is ideal functioning of the whole; the definition from: [http://pl.wikipedia.org/wiki/Organizacja#Nauki\\_humanistyczne\\_i\\_spo.C5.82eczne](http://pl.wikipedia.org/wiki/Organizacja#Nauki_humanistyczne_i_spo.C5.82eczne).

- cultural landscape is an evolutionary creation – it developed from natural landscape, and its structure, functions and physiognomy undergo changes as the anthroposphere develops;
- it occurs in several subtypes, and their number increases as man's needs and skills grow and human activities become more diverse;
- it serves specific functions resulting from the historical evolution of an area or properties, roles and meanings given to it by man;
- changes in cultural landscapes occur faster and faster, which results from the influence of an increasing number of anthropogenic factors (increased rate of circulation of matter and energy in landscapes), which in turn are a result of growing needs and skills of man;
- it is a specific heritage of particular regions as it stores activities of communities of many historic periods in geographic space; thus, it is evidence of tradition and identity of local communities with their specific location;
- in the functional and genetic aspect, it is a typological unit (e.g. *forest, agricultural, settlement, mining* landscapes etc.), but clarity of borders between the types could be helpful in distinguishing regions;
- in particular cases, cultural landscape can be identified with an image (physiognomy) of a region.

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